

# GAEOLY

*Concerto for Amplified Viola and Chamber Orchestra*

SCORE in C

**JESSICA MEYER**

# GAEA

## *Concerto for Amplified Viola and Chamber Orchestra*

12'

Solo Viola

Flute/picc.

Oboe

Clarinet in B-flat

Bass Clarinet

Bassoon

Horn in F

Trumpet in B-flat

Trombone

Percussion 1 (timpani, bass drum \*shared with Perc 2\*, sus cymbal, wood block)

Percussion 2 (2 metal "anvil" pipes, bowed vibraphone, marimba, snare drum, glockenspiel, tam-tam, bass drum)

Violin 1

Violin 2

Viola

Cello

Bass (with C extension)

### **PROGRAM NOTES**

I have wanted to write a viola concerto for myself for some time now. The biggest challenge for any violist is the constant struggle to acoustically compete with more "dimensionally correct" instruments like the violin and cello. It has long been known that if the viola were acoustically the proper size for its range, it would be too large to play like a violin but still too small to play like a cello. Usually, when a violist is in a solo role in front of an ensemble, one is playing fairly close to the bridge at all times just to be heard against the ensemble – even when a composer has taken great care to make the appropriate orchestrational choices.

When I started writing for myself and loop pedal after years of performing acoustic contemporary music, I discovered an entire vocabulary of fragile colors and expressive sounds simply because I was amplified. This concerto for amplified viola marries the wealth of colors and gestures spectral composers have developed throughout the 20th century, while also incorporating the virtuosity of baroque string playing, to tell the story of Gaea.

According to Hesiod's version of Greek Mythology, Gaea was the goddess of the Earth and one of the primordial deities born at the dawn of creation (Chaos). All the heavenly gods were descended from her through her union with Uranus, but he was so jealous of his offspring (the Titans, the Cyclops, and the Hecatoncheires) that he kept shoving them back into Gaea's womb. In great pain, she asks her children for help and Cronus comes to her aid to maim his father. Uranus' blood falls into the sea and the goddess Aphrodite is born from the foam over the water where it fell. She rises from the waves on her shell and sails to the shore of the island of Cythera, introduced to the world with great fanfare.

Deep thanks to Louis Karchin and Lois Martin for their advocacy and to the fabulous musicians in the Orchestra of the League of Composers who have made new music in New York great for many years.

# GAEA

Concerto for Amplified Viola and Chamber Orchestra  
Commissioned by the Orchestra of the League of Composers

**FOR ALL INSTRUMENTS (unless marked otherwise)**  
- glissandi are for the complete duration of the note value  
- trills are to the next natural note  
- swells and accents are exaggerated

$\text{♩} = 50$  **CHAOS: THE VOID**

JESSICA MEYER

Flute/picc.

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Timpani, bass drum, sus cymbal, wood block  
Wood Block

2 metal "anvil" pipes, vibes, marimba, snare drum, glockenspiel, gong, bass drum  
Vibraphone

Viola SOLO

Violin 1

Violin 2

Viola

Violoncello

Contrabass

**STRINGS:** play sul tasto, fast & spastic rhythms in the upper half of bow alternating between these 2 pitches... a swirling cloud of sound

6

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

W.B.

Vib.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Performance materials must be purchased via [www.jessicameyermusic.com](http://www.jessicameyermusic.com)

*mp* *p* *ff*

*gliss.* *gliss.* *gliss.*

Bass Drum

*pp* *mf* *pp* *ff*

slow motor to medium

medium motor to fast

motor fast as possible, retake bows as needed

ord. div. *fp* *ff*

ord. div. *fp* *ff*

ord. div. *fp* *ff*

ord. div. *fp* *mf* *ff*

ord. div. *ff*

violins, violas and bass go back to spastic rhythms and add accents

cellos start adding spastic accented rhythms

# A $\text{♩} = 55$ THE BIRTH OF GAEA

11

fast ornament on the beat

*mp*

Fl.

*mp*

Ob.

*mp*

Cl.

*mp*

B. Cl.

Bsn.

*mp*

Hn.

Tpt.

Tbn.

B. D. (dampen) Timpani

Vib. Glockenspiel *f* 3

trill between stopped note and harmonic

Vla. SOLO *ff* 3 3 6 3 6

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

15

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl.

Bsn. *mp*

Hn.

Tpt.

Tbn.

Timp. G2, B2, D3

Glock.

Vla. SOLO *mf* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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22

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Glock.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

To Mar.

*mf* *f*

*mp* *mf*

*p* *f*

*mp*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

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# B ♩ = 136 URANUS AND THE TITAN CHILDREN

25

Fl. *mf*  $\rightarrow$  *ff* *mf*  $\rightarrow$  *ff*

Ob. *mf*  $\rightarrow$  *ff* *mf*  $\rightarrow$  *ff*

Cl. *mf*  $\rightarrow$  *ff* *mf*  $\rightarrow$  *ff*

B. Cl. *f* *mf*  $\rightarrow$  *ff*

Bsn. *f* *mf*  $\rightarrow$  *ff*

Hn. *f*  $\rightarrow$  *ff*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Tpt. *f*  $\rightarrow$  *ff*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Tbn. *f*  $\rightarrow$  *ff*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Timp. *mf*  $\rightarrow$  *f*

Mar. *f*

Vla. SOLO

Vln. 1 *mf*  $\rightarrow$  *f*

Vln. 2 *mf*  $\rightarrow$  *f*

Vla. *mf*  $\rightarrow$  *f*

Vc. *mf*  $\rightarrow$  *f*

Cb. *f*  $\rightarrow$  *ff* *pizz.* *f* *ff*

31

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff* *sub. mf*

*f* *ff* *sub. mf*

*mf* *ff*

*f* *ff*

*f* *ff*

accent release

36

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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44

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *fp* *mf* *mp*

F2 - then later C#3 D3

Marimba

48

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Timp. *ff*

Mar. *f* *ff*

Vla. SOLO

Vln. 1 *f* *ff* pizz.

Vln. 2 *f* *ff* pizz.

Vla. *f* *ff* pizz.

Vc. *f* *ff* pizz.

Cb. *f* *ff* pizz.

52

Sus Cymbal

Timp.

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

arco

*p*

arco

*p*

arco

*p*

gliss.

||

55

scrape sus cymbal with a quarter

*f*

Cym.

Timpani

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

*mp*

gliss.

58

Mar. *mp*

Vla. SOLO *3* *tr.* *gliss.*

Vln. 1

Vln. 2 *gliss.*

Vla.

Vc. *arco* *p*

Cb. *pizz. div.* *mp*

61

Mar. *f*

Vla. SOLO *5*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*



# D

63

Ob. *pp*

Cl. *pp*

B. Cl.

Bsn. *f*

Timp. *f*

Vla. SOLO *mf*

Cb.

G#2 A2 before switching to bass drum



69

Fl. *mp*

Ob. *p*

Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Vla. SOLO *trm ord.*

Vc. *pizz.* *mp*

74

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*f*

*p*

*gliss.*

*ricochet*

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78

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. D. Bass Drum Timpani *p* *f*

Mar. *f*

Vla. SOLO *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *ff*

Cb. *mf* *ff*

E

82

Fl.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Ob.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Cl.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

B. Cl.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$

Bsn.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Hn.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Tpt.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Tbn.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Timp.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$

Mar.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Vla. SOLO 3 3  $\frac{6}{4}$   $\frac{3}{4}$

Vln. 1  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Vln. 2  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Vla.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$  3

Vc.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$

Cb.  $\frac{6}{4}$   $\frac{3}{4}$   $ff$

87

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Drum

Vibraphone

*ff*

*arco*

*ff*

*arco*

91

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D. with hard mallets *mf ff*

Timpani timpani gliss pitches approx. *p mf p* *gliss.* *gliss.*

Vib.

Vla. SOLO random rhythms getting faster → ord. → sul pont *ff* *sfz* *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**F** ♩ = 104  
 (not in strict time)

99 [D3 E3 F3]

Timp.

Vib.

Vla. SOLO



105

Vib.

Vla. SOLO



111

Vib.

Vla. SOLO

**G**

**♩ = 116 THE CYCLOPS: DILIGENT BLACKSMITHS**

(in strict time)

Musical score for 'The Cyclops: Diligent Blacksmiths' starting at measure 116. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Vibraphone (Vib.), Violin Solo (Vla. SOLO), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f*, *mp*, and *mf*, and includes performance instructions like *pizz.* and triplets. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page, along with the text 'Performance materials must be purchased via www.jessicameyermusic.com'.



120

Fl. *mp* ————— *f*

Ob. ————— *f*

Cl. ————— *f*

B. Cl. *ff* ————— *f*

Bsn. *ff* ————— *f*

Hn. *ff* ————— *f*

Tpt. —————

Tbn. *ff* ————— *f*

Timp. —————

Vib. —————

Vla. SOLO *ff* ————— *mf*

Vln. 1 *mp* ————— *f*

Vln. 2 *mp* ————— *f*

Vla. *ff* ————— *mp* pizz.

Vc. *ff* ————— *mp* pizz.

Cb. *ff* ————— *mp* pizz.

124

Hn.

Tbn.

Vib. *to metal pipes*

Vla. SOLO

Vla.

Vc.

Cb.

**H**

128

B. Cl.

Bsn.

Hn.

Timp. *with a hard mallet*

Perc. *2 different pitched "anvil sounding" metal pipes (square?) that are not very resonant and of a deeper pitch*

Vla. SOLO *poco rit... a tempo*

Vln. 2

Vla.

Vc.

Cb.

131

B. Cl.

Bsn.

Hn.

Timp.

Perc.

Vla. SOLO

Vla.

Vc.

Cb.

134

B. Cl.

Bsn.

Hn.

Tbn.

Timp.

Perc.

Vla. SOLO

Vla.

Vc.

Cb.

Bass Drum

*gliss.*

*mf*

*f*

*f*

*f*

*ff*

*f*

*f*

6

6

137

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *mp*

Tbn. *p* *mf* *p*

B. D. *pp* *p* *pp* *p*

Perc.

Vla. SOLO *mp* *gliss.* *gliss.*

Vln. 1 *p*

Vln. 2 *p*

Vla. *arco* *mp*

Vc. *arco* *mp*

Cb. *arco* *mp*

142

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Perc.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timpani B2, C3, C#3

*pp* *p*

*mf* *p*

*gliss.*

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I

147

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f* *ff*

Timp.

Perc.

Vla. SOLO *gliss.* *gliss.* *fff* *f* *ff*

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz. *ff*

Cb. *f* pizz. *ff*

150

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. with usual mallets

Perc.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*f*

*pp*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

152

Fl. *p* *f* *mp*

Ob. *p* *f* *mp*

Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Vla. SOLO *gliss.* *ff* *f*

Vln. 1 *arco* *p* *f* *pizz.* *mp*

Vln. 2 *arco* *p* *f* *pizz.* *mp*

Vla. *arco div.* *mp* *f* *pizz.* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*



155

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

B. Cl.

Bsn.

Hn.

Tpt. *p* *mf*

Tbn.

Timp.

Perc.

Vla. SOLO *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

157

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*fp*

*ff*

*tr*

*gliss.*

*f*

*mp*

*f*

*mf*

*fff*

*arco*

*gliss.*

*ricochet*

*f*

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163

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Tam-tam

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

gliss.

gliss.

6

6

6

3

165 To Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Tam-tam

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*mf* *ff*

*f*

*gliss.*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

dampen

play normally, div.

play normally, div.



182

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. [C3, C#3, D3]

S. D. Snare Drum *pp*

Vla. SOLO

Vln. 1

Vln. 2

Vla. *col lengo* *p*

Vc. *col lengo* *p*

Cb. *col lengo* *p*

*muted* *p* *muted* *muted* *gliss.* *p* *mp*

192

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*p*

*gliss.*

*mp*



201

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

with hard mallet

*mp*

trill between stopped note and harmonic

*p*

*gliss.*

*gliss.*

trill

210 Piccolo

Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *mp* *pp*

S. D.

Vla. SOLO *mp* *ff*

Vln. 1

Vln. 2

Vla. *v*

Vc. *arco* *ff*

Cb. *arco* *ff*

**L** ♩ = 195

219

Picc. -

Ob. *pp*

Cl. *pp*

B. Cl. -

Bsn. *sfz mp* *mf*

Hn. *mf* senza sord

Tpt. *mf* senza sord

Tbn. *mf* senza sord

Timp. *f*

S. D. *p*

Vla. SOLO *mf* *gliss.*

Vln. 1 *f*

Vln. 2 *pizz.* *mp* *f*

Vla. *pizz.* *mp* *f*

Vc. *sfz mp* *sub f*

Cb. *pizz.* *mp*

227

Picc. *mf*

Ob. *p* *mp*

Cl. *p* *mp*

B. Cl. *mp* *f*

Bsn.

Hn.

Tpt.

Tbn.

Timp. *p*

S. D.

Vla. SOLO *f* *ff*

Vln. 1 *mp* *arco*

Vln. 2 *mp* *arco*

Vla. *mp* *f*

Vc. *mp* *ff*

Cb. *f*

234

Picc. *f* *pp*

Ob.

Cl. *f* *p*

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Vla. SOLO *mf*

Vln. 1 *f* *p* *pp*

Vln. 2 arco *pp*

Vla. arco *pp*

Vc. pizz. *p*

Cb. pizz. *p*

238

Picc. *mp* *p* *mf*

Ob. *mf* *mp* *mf*

Cl. *mf* *p* *mf*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp* *mp* *mf*

Tpt. *mf* *p* *mp* *mf*

Tbn. *mp*

Timp. *mf*

S. D. *mf* *p* *p* *mf*

Vla. SOLO

Vln. 1 *mf* *p* *f*

Vln. 2 *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p*

Cb. *mp* *p*

243

Picc. *mf*

Ob. *pp* — *mf*

Cl. *pp* — *mf*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *ff*

Tpt. *f*

Tbn. *mf* *ff*

Timp. *ff*

S. D. To Tam-tam

Vla. SOLO *f* *gliss.* *gliss.*

Vln. 1 *pizz* *mf*

Vln. 2 *p* — *f*

Vla. *p* — *f*

Vc. *pizz.* *mf* *ff*

Cb. *pizz.* *mf* *ff*

247

Picc. *ff*

Ob. *p* *ff*

Cl. *p* *ff*

B. Cl. *mf*

Bsn. *mf* *ff*

Hn. *ff*

Tpt. *f*

Tbn. *ff*

Timp.

S. D.

Vla. SOLO *gliss.* *gliss.*

Vln. 1 *ff*

Vln. 2 *pp* *mf* *pizz*

Vla. *pp* *mf*

Vc. *mf* *ff*

Cb. *mf* *ff*



251

Picc. *f* *mf*

Ob. *f* *mp*

Cl. *mp*

B. Cl. *ff* *mp*

Bsn. *mf*

Hn. *p* *f*

Tpt. *mp* *f*

Tbn. *p* *f*

Timp. *mp*

S. D.

Vla. SOLO *ff*

Vln. 1 *f* arco

Vln. 2 arco *mp* *f*

Vla. *mp* *f*

Vc. arco *mf* *f*

Cb. arco *mf* *f*

257

Picc. *ff*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn. *ff*

Timp. *ff*

S. D.

Vla. SOLO *fff*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

261

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *ff*

Tam-tam

*gliss.*

*gliss.*

*ff*

*ff*

N

265

Picc. *fff* *f*

Ob. *fff* *f*

Cl. *fff* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *f* *fff*

T.-t. *fff*

Vla. SOLO *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 1 *fff* *gliss.* *gliss.* *gliss.*

Vln. 2 *fff* *gliss.* *gliss.* *gliss.*

Vla. *fff* *gliss.* *gliss.* *f* *gliss.* *fff*

Vc. *f* *gliss.* *gliss.* *fff*

Cb. *f* *gliss.* *gliss.* *fff*

wild random rhythms between all three pitches...go bezerk

269 To Fl.

*molto rit.....*

Picc. *4/4*

Ob. *4/4*

Cl. *4/4*

B. Cl. *4/4*  
*lunga*

Bsn. *4/4*  
*fff mf p*

Hn. *4/4*  
*fff mf p*

Tpt. *4/4*

Tbn. *4/4*  
*gliss. gliss. gliss. fff mf p*

Timp. *4/4*  
*mf fff p pp*

T.-t. *4/4*

Vla. SOLO *4/4*  
*molto rit.....*

Vln. 1 *4/4*

Vln. 2 *4/4*

Vla. *4/4*  
*fff mp lunga*

Vc. *4/4*  
*gliss. gliss. gliss. ff mf p*

Cb. *4/4*  
*gliss. gliss. ff mf p*

**O** ♩ = 90 **APHRODITE RISES**

282

Vla. SOLO *mp*

Vln. 1 *pp* non vib.

Vln. 2 *pp* non vib. div.

Vla. *pp* non vib. div.

Vc. *pp* non vib.

Cb.

292

Timp. Sus. Cymbal **molto rit...**

T.-t. Glockenspiel

Vla. SOLO *f* **molto rit...**

Vln. 1 *mf* poco vib. → ord. vib.

Vln. 2 *mf* poco vib. → ord. vib.

Vla. *mf* poco vib. → ord. vib.

Vc. *mf* poco vib. → ord. vib.

**P** *a tempo*

299

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Cym. swipe sus cymbal with a quarter *(mf)*

Glock. *mp*

Vla. SOLO *mp*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*

This page of a musical score includes the following parts and markings:

- Fl.**: Treble clef, *mp*, measure 307 starts with a triplet of eighth notes.
- Ob.**: Treble clef, *mp*, playing a sustained note.
- Cl.**: Treble clef, *mp*, playing a sustained note.
- B. Cl.**: Bass clef, *mp* in measure 307, *p* in measure 310.
- Bsn.**: Bass clef, *mp* in measure 307, *p* in measure 310.
- Hn.**: Bass clef, rests.
- Tpt.**: Treble clef, rests.
- Tbn.**: Bass clef, rests.
- Cym.**: Cymbal part with "To Timp." and "Timpani" markings. A box contains the notes C3, D3, E3, F3.
- Glock.**: Treble clef, *mp*, measure 307 starts with a triplet of eighth notes.
- Vla. SOLO**: Alto clef, *mf*, playing a melodic line with triplets.
- Vln. 1**: Treble clef, rests.
- Vln. 2**: Treble clef, *p*, playing a rhythmic accompaniment.
- Vla.**: Alto clef, *p*, playing a rhythmic accompaniment.
- Vc.**: Bass clef, *mf*, playing a rhythmic accompaniment.
- Cb.**: Bass clef, *mf*, playing a rhythmic accompaniment.



311

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *mp*

Bsn. *mp*

Hn. *p*

Tpt. *mp*

Tbn. *p*

Timp.

Glock.

Vla. SOLO

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *mp* arco

Cb. arco *mp*

Q

315

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp.

Glock.

Vla. SOLO *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf*

319

Fl. *f*

Ob. *mf*

Cl. *mf*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp.

Glock. Bass Drum *mp*

Vla. SOLO

Vln. 1 *mf* on the string

Vln. 2 *mf* on the string

Vla. *ff*

Vc. *f*

Cb. *f*

This page contains a musical score for measures 322 and 323. The instruments and parts are as follows:

- Fl.**: Flute, measures 322-323, dynamics *ff* and *f*.
- Ob.**: Oboe, measures 322-323, dynamics *f* and *f*.
- Cl.**: Clarinet, measures 322-323, dynamics *f* and *ff*.
- B. Cl.**: Bass Clarinet, measures 322-323, dynamics *ff* and *ff*.
- Bsn.**: Bassoon, measures 322-323, dynamics *ff* and *ff*.
- Hn.**: Horn, measures 322-323, dynamics *ff* and *ff*.
- Tpt.**: Trumpet, measures 322-323, dynamics *ff* and *ff*.
- Tbn.**: Trombone, measures 322-323, dynamics *ff* and *ff*.
- Timp.**: Timpani, measures 322-323, dynamics *f* and *ff*.
- B. D.**: Bass Drum, measures 322-323, dynamics *f* and *f*.
- Vla. SOLO**: Solo Violin, measures 322-323, dynamics *ff* and *fff*.
- Vln. 1**: Violin I, measures 322-323, dynamics *ff* and *f*.
- Vln. 2**: Violin II, measures 322-323, dynamics *ff* and *f*.
- Vla.**: Viola, measures 322-323, dynamics *ff* and *ff*.
- Vc.**: Violoncello, measures 322-323, dynamics *ff* and *ff*.
- Cb.**: Contrabass, measures 322-323, dynamics *ff* and *ff*.

The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. A large watermark 'PERUSSAL' is overlaid diagonally across the page.

*molto rit...*

**R**

*out of time...*

*a tempo*

324

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D.

Vla. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*mf*

*ff*

*with a hard mallet*

To Glock.

*f*

*ff*

*sfz p*

*sfz p*

329

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

B. D. Glockenspiel

Vla. SOLO

Vln. 1 sharp accents

Vln. 2

Vla.

Vc.

Cb.

*fp* *mp*

*f*

*ff*

*p* *mp* *fp* *fp*

*p* *mp* *fp*

333

Fl. *fp* *fff*

Ob. *fp* *fff*

Cl. *fp* *fff*

B. Cl. *fp* *fff*

Bsn. *fp* *fff*

Hn. *fp* *fff*

Tpt. *fp* *fff*

Tbn. *fp* *fff*

Timp. *p* *fff*

Glock. *mp* *fff*

Vla. SOLO *ff* *fff*

Vln. 1 *fp* *fp* *fff*

Vln. 2 *fp* *fff*

Vla. *fp* *fff*

Vc. *fp* *fff*

Cb. *fp* *fff*

To B.D. Bass Drum

slow to fast trill

Performance materials must be purchased via [www.jessicameyermusic.com](http://www.jessicameyermusic.com)